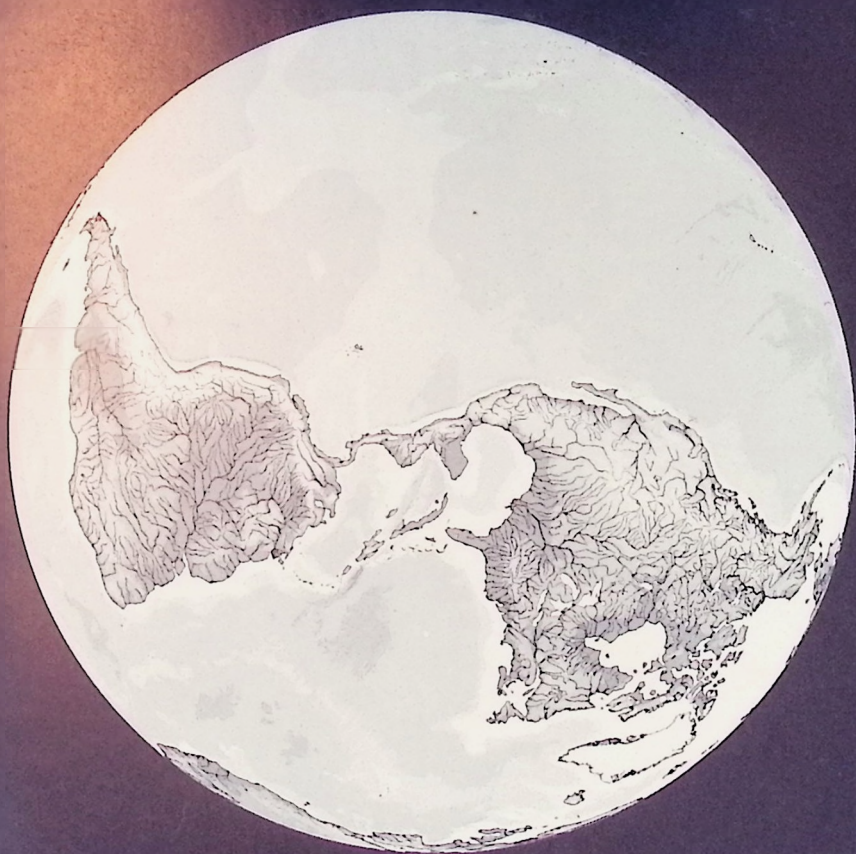


K S O R
Guide
TO THE ARTS
APRIL 1990

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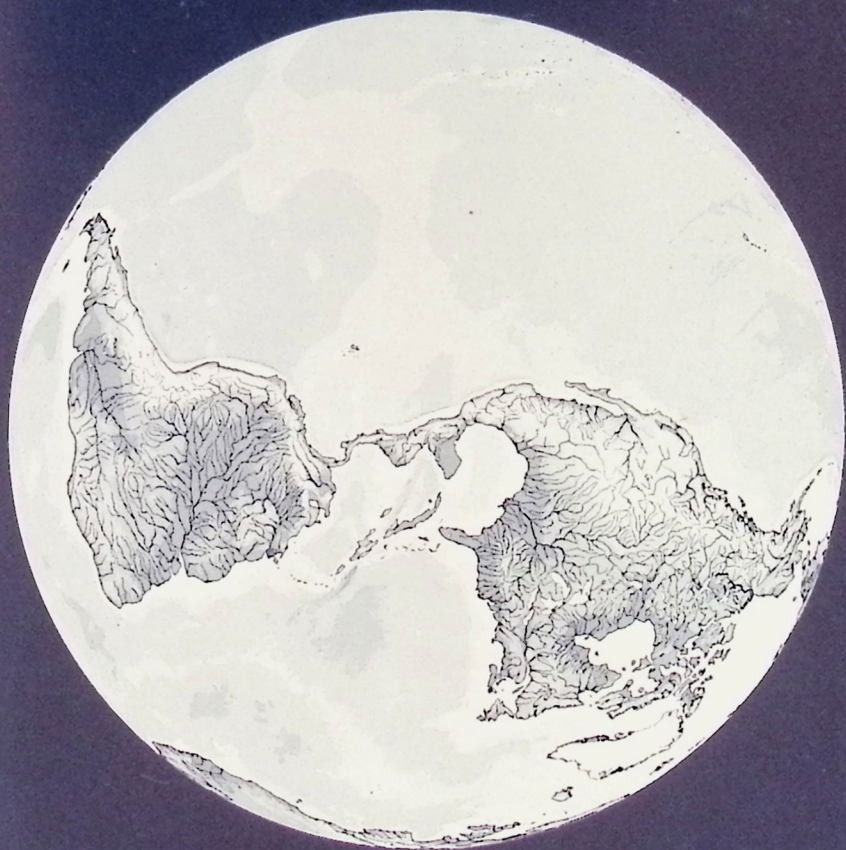
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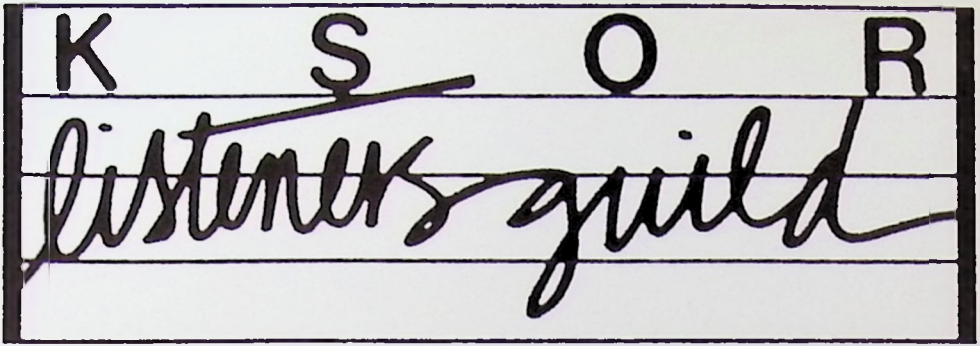
Guide

TO THE ARTS

APRIL 1990

1250 Stiskiyou Blvd., Ashland, OR 97520, (503) 482-6301





You're invited to the
KSOR LISTENERS GUILD

Annual Meeting

Have coffee with members of the Board, Regional Representatives, and KSOR staff members. Make your comments about the programming and operations of KSOR. Hear a review of this year at the station and plans for the future of KSOR.

Monday, April 2, 1990 at 7:30 pm
at the College of the Siskiyous
Weed, California

Call the station, 482-6301, for the exact
location on campus.

Meeting Agenda

1. Comments from listeners
2. State of the Station reports
3. Election of Officers



Diana Coogle, former editor and current features editor of the Guide, bids farewell. She is being replaced by Paul Westhelle who takes over as of the May edition. Thanks, Diana.

Front Cover: A portion of "One World," Courtesy of Raven Maps and Images of Medford.

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, and an affiliate of American Public Radio.

KSOR welcomes your comments
1250 Siskiyou Blvd., Ashland, OR
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K S O R

Guide

T O T H E A R T S

A P R I L 1 9 9 0

1250 Siskiyou Blvd., Ashland, OR 97520. (503) 482-6301

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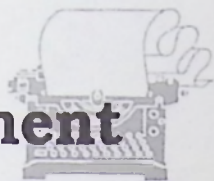
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FROM THE DIRECTOR'S DESK

Assessing the Assessment



An annual rite is now playing itself out in Washington. The NPR Board of Directors, and NPR management, are struggling to adopt a budget for NPR's operations in the next fiscal year. Massive opposition from station's across the county has been mounted to respond to the proposed budget increase.

Each Spring for the past several years the NPR Board of Directors has reviewed various budget options, heard the anguished screams of stations' which complaining that they couldn't handle major new cost increases, and then proceeded to adopt a budget which significantly raised NPR's costs and member dues—although always at slightly less than the 'Cadillac' model budget initially considered.

The result has been average annual increases in NPR dues of more than 10% with increase in some years running closer to 20%. One seventh of our total budget at Jefferson Public Radio goes to purchase programs and other member services from NPR. Not too many years ago the percentage was closer to 5%.

This year's debate featured one major change. Instead of offering various budget alternatives, NPR advanced only one budget. Balancing that budget would have required an average 9.4% in crease in station dues. When stations from throughout the nation vigorously objected, the NPR Board decided to sell some stock which it had acquired years ago (as about the only good result of the 1983 NPR financial collapse) and to use the \$500,000 sale proceeds to reduce the dues assessment. The effect of that cash supplement reduces the dues increase to an average of 8.1%.

The NPR Board adopted this approach on a split vote. There's one school of thought which holds that the stations throughout the nation really should be the beneficiary of the asset value of the stock because the stations (which is to say the listeners of those stations) bailed NPR out during the NPR financial troubles which resulted in the acquisition of that stock.

Another school of thought finds nothing inappropriate in the stock sale but find much cause for concern over building the expense side of the budget into NPR's

ongoing base expense budget. After all, the stock sale is a one-time windfall which can be used to offset the dues inflation this year only. These parties correctly point out that we are just postponing the day of reckoning when the salary and other inflationary adjustments built into the new NPR expense budget will have to be shouldered sans stock sale proceeds.

NPR's costs must be met, of course, and like many other areas in broadcasting (including local station operations), it's difficult to hold costs down. The equipment a broadcaster uses tends to have minimal price competition. Many domestic manufacturers have gone out of the broadcast equipment manufacturing business entirely. RCA, for many years a leading supplier of transmitters and antennas, is but one example. So when you go to buy a transmitter there are now only a handful to choose among and price competition is not vigorous.

Broadcast programs are notoriously fickle in pricing. My blood pressure probably still hasn't come down from our last negotiation for our wire service contract. And since broadcasting is extremely labor-intensive, it is difficult to hold talented people, who are offered substantial salary advantages in the commercial media, and not in some small fashion recognize their professional growth via their paychecks.

When you come to the largest program supplier in public radio, National Public Radio, you have a behemoth compared to the rest of the public radio world. It's expensive, it's good and it's difficult To hold NPR's costs down. Unfortunately, the principle method of paying for NPR is dues assessments against a reasonably small number of stations (around 300) and the reasonably small percentage of the total population who elects to financially assist these stations.

What's wrong isn't the players. It's the system.

The present dues structure essentially dates back to NPR's childhood. Stations are assessed based upon the total size of their budget. The stations with the largest budgets pay more for the same programs than do the station with smaller operating budgets. However, the percentages of total budget devoted to NPR program acquisition decline as a station's budget gets larger.

This system worked decently when public radio was simpler. When all stations purchased all NPR programs as a package, even if they chose not to broadcast them all, a pricing system indexed to station size was more fair. This was true even though the percentage of funds being devoted to NPR declined as a station became larger.

Continued on Page 40

KSOR LISTENERS GUILD

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Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D Indian-Emigrant Lake	88.1
Fl. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Stves	91.3
Lafine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

Here's Where Things Stand

"What will you do without meeting the short marathon goals?" Most listeners ask as we talk on the phone, meet on the street, at concerts...

We started this fiscal year responding to listener requests for less time spend fundraising on the air. That goal is still firmly in place.

"Ask us to renew by mail," many said. "Send us a bill."

And so we have. In mid-March, we sent public radio bills to members who are due to renew this Spring. And we send public radio bills to former members.

"A bill for what?" you might ask.

For *Morning Edition*, that starts our day. For *Ante Meridian* that tells us about the weather and the news, along with an interesting mix of music. An arts calendar. And then hours of classics—music by the masters. *The Jefferson Daily*. Nothing beats *All Things Considered!* *Siskiyou Music Hall*. Jazz. Garrison Keillor on the weekend. The Blues. The *Car Talk* guys. And more—***all at the turn of your radio dial.***

All those programs are on our radio dial for us to enjoy because we've worked together, all of us doing our part to make public radio possible for our region. (Even though several Washington officials said it couldn't be done in this region of small towns and rural areas!)

As we prepared for mailing the public radio bills—and for the April fund drive—we assessed the financial end of things at Jefferson Public Radio. And here's where things stand:

First, we decided, it's important to meet the Renew-By-Mail goal of \$75,000 (which we moved out of the on-air marathon budget line). That's the first necessary step for success if we are to accomplish more of our funding by mail... so that we can spend less time seeking funding on the air. As we went to press, we were about \$30,000 short of meeting the Renew-By-Mail goal.

After meeting that goal, each dollar beyond that will be used to start meeting the *essential* \$115,000 goal of the April 16 marathon. Essential because, unless some programs are cut, it is necessary that we make up for the November and February fund drive goal shortages.

Current members were also asked to make extra contributions this year as marathon booster gifts—gifts dedicated to meeting the April marathon goal.

All of this is part of our effort to respond to listener requests: Less time fundraising on the air. That's what most of you have said you want. Goodness knows, we do too!

We'll keep you posted on the air.

—Gina Ing
Director of Resource Development

Increases in annual contributions will be matched by the Fred Meyer Charitable Trust Challenge grant.

Count on me! Here's my ☐ **Marathon booster**

☐ **renewal** ☐ **gift membership**

- ☐ Guide Associate / year \$500
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- ☐ Regular membership / year \$30
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"I'm not so naïve to think art can fill the stomach of a starving child... but it is through art's unique role in its ability to illuminate social concerns that this show could publicize the nature of hunger and the potential for ending it."

Ana Cristina Bozzo, organizer of the exhibition, The International Art Show for the End of World Hunger, and member, Board of Directors, Artists to End Hunger, Inc.

Artists speak visually for ending world hunger

by Joyce Epstein

Art and hunger make strange bedfellows indeed. It might even conjure up the classic stereotype of starving artists' garrets in the streets of Paris. However, it is all coming together in Ashland when the critically acclaimed exhibition, *The International Art Show for the End of World Hunger* opens April 5 at the Schneider Museum of Art on the campus of Southern Oregon State College.

This will be the show's only West Coast appearance, a fact not overlooked by columnists and critics in Seattle, San Francisco, Los Angeles and Portland. Many visitors from the Pacific Northwest are expected to attend the exhibit before it closes May 25.

Forty-two internationally prominent artists, including Robert

Rauschenberg, Francesco Clemente, Robert Morris, Roy Lichtenstein, Louise Bourgeois, Jose Luis Cuevas, Susan Rothenberg, Richard Hamilton, Betty Goodwin, William T. Wiley, were invited to either create visions of a world without hunger or submit earlier work appropriate to the theme. Each artist had the freedom to approach the subject in any manner he or she chose. Accompanying many of the works are insightful commentaries by the artists themselves. A reviewer in Germany said, "It's rather like a summit meeting of the stars in the international art trade."

Thomas Messer, head of the Guggenheim Museum in New York, together with American art critic Peter



Schjeldahl, and John Stringer, director of the visual arts program of the Center for Inter-American Relations, selected the works. The result is a show of uncompromising quality that offers paintings, graphics, sculptures and other media, in a broad spectrum of style and content. They range from the narrative to the symbolic, the allegorical to the humorous; some may create immediate response, others may be oblique, still others will provide lingering images for reflection long after the show is gone.

The works include a small bronze sculpture by Francisco Toledo, its exaggerated form giving the appearance of a Mayan artifact; Claes Oldenburg's larger-than-life *Baked Potato with Butter*; a

Antonio Seguí's *Comida Para Todos* (Food for Everybody), 1987, acrylic on canvas.

rich somnolent landscape by Gerhard Richter; the late Andy Warhol's brightly colored *Lifesavers*, a graphic work from 1985; a roughly-hewn burnt wood sculpture by Marisol; the utopian six-panel lithograph by Sandro Chia portraying a child, his parents, a planet, set in a lush landscape; Nam June Paik's robot construction of 13 video screens mixing images of heart shapes, hungry children's faces and well-fed newscasters.

The sumptuously illustrated catalogue featuring essays and poetry by world renown writers Gunter Grass,

Arthur Miller, Pablo Neruda, art critic Pierre Restany, Jorge Luis Borges, Heinrich Böll, also includes excerpts from the 1981 Manifesto Against Hunger, a moving statement signed by 80 Nobel Prize laureates.

Despite its title, it is not a political show, says Greer Markle, Director of the Schneider Museum. He and Austin Brayfield, the Ashland lady who began the drive to bring the show here, agrees, however, that there are powerful messages — primarily messages of hope.

The German painter, Jörg Immendorf, commented: "All we can do is paint — everything else is up to the politicians... We are not the powerful in the country. All we can give is our work. Painting has a mysterious, indescribable entry into the human spirit."

The thrust of the show is that there is no longer a choice for humanity, that scientific studies have shown that the resources and technology exist to put an end to world hunger.

Ana Cristina Bozzo, the initiator and project director of the exhibition as well as a high school art teacher in New York City, still carries memories of hungry children from her early childhood in Argentina. She says most people discuss hunger over a cup of coffee, or respond to it as emergencies arise. In an interview prior to the show's opening in 1987 at the Minnesota Museum of Art in St. Paul, she said, "Art is silent. It takes the issue (of hunger) out of the realm of opinions and even of political and intellectual argument... it can move people into the arena of action."

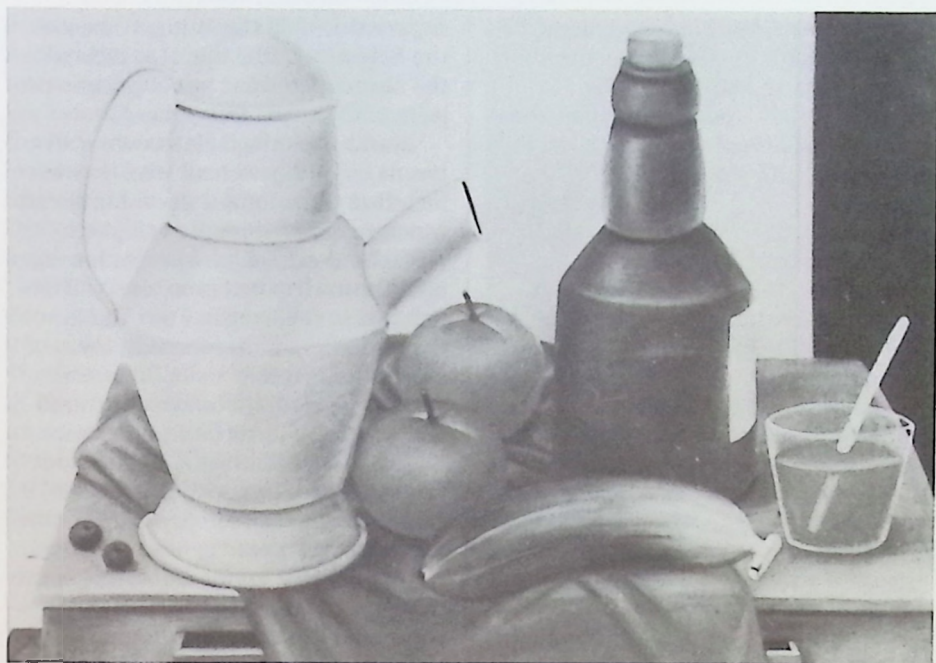
Since the Renaissance, artists have probed and protested the human condition; they have dramatized their reactions to human suffering in the form of social comment. Nevertheless, many attitudes among the general public still prevail: art is supposed to be "beautiful;" it should bring us aesthetic pleasure or by its absence be of

little value; work that touches the soul is not supposed to deliver "messages" unless it provides with it religious or heroic, uplifting experiences.

Markle himself treasures the art of the Renaissance and adds that a work of art can be any or all of the above and at the same time be relevant to contemporary social concerns. He says that in the widest sense "the museum serves as an educational organization to promote greater understanding of the visual arts and to show the power of art in relation to ideas." He believes *The International Art Show for the End of World Hunger* will provide the museum's audiences with a unique art educational and aesthetic experience and hopefully will increase their understanding of the subtle role art plays in raising social consciousness.

Art historians generally credit the satirical drawings of Hogarth and Daumier with being the first to concern themselves not with the 'tangible surface of reality... but the emotional meaning behind it.' Goya's series of stinging portraits and the indelible intensity of his portrayals of political tyranny stirred the conscience of early 19th century, they asserted their freedom to express ideas away from the "ideal." They communicated a will to justice that followed into the 20th century in the socially conscious themes portrayed in the works of artists like George Grosz, Ben Shahn, Jack Levine, Diego Rivera, and which continues to this day in altered forms. John Canaday, in his well-illustrated text, *Keys to Art*, suggests that artists "...have always responded to the changing world around them, but rarely have they risen to the challenges as now, with so fervent a sense of personal cause."

Under the sponsorship of Artists to End Hunger, Inc., and Worldview International Foundation, two non-profit organizations based respectively



in New York and Oslo, *The International Art Show for the End of World Hunger* has been traveling for more than two years to museums and galleries around the world. The list of major cities reads like an itinerary in a travel agent's dream: London, Milan, Oslo, Paris, Buenos Aires, Caracas; in Madrid, Queen Sofia of Spain dedicated its opening and in Cologne it was welcomed by the then President of the Federal Republic of Germany; Norway's Crown Princess Sonja and a former Prime Minister of Great Britain participated in the opening ceremonies in their respective countries.

Brayfield's story of how the show found its way to Ashland has been told many times but bears repeating. A good part of it rests in her tenacious spirit which refuses to accept improbabilities and in the cooperation of everyone involved in the project. It began last year on the last leg of a four-week African journey with her husband, Art, to visit friends in Zimbabwe and mem-

Fernando Botero's Still Life with Brown Bottle, 1982, oil on canvas.

bers of her family, medical missionaries, in Tanzania. In their borrowed Land Rover they crossed the paths of wildebeasts and lions in a spirit of high adventure but were totally unprepared for the tragedy of chronic malnutrition they witnessed among the people, and it devastated them. So powerful was the emotional impact, they felt they could not dilute it by continuing with their travels.

They returned to Amsterdam intent on taking the next available flight home only to learn there would be a two-day delay. Shopping the next day on Kalverstraat, one of Amsterdam's main streets, Brayfield strolled away from the specialty shop where her husband was choosing two new pipes for his collection and happened upon the Hunger exhibit at a nearby gallery, unaware as she entered the impact it

would have on her life. She emerged with a mission, resolved that the show had to come to Ashland!

Immediately upon her return, she approached Greer Markle with the idea of bringing it to the Schneider Museum. Excited by the prospect of a world-class exhibit and one of such vital social concern coming to Ashland, he agreed to take in before the Museum board. In a series of meetings they gave it their full support, albeit with an understanding skepticism about the logistics and financing.

Attempting to raise the necessary \$20,000 in order to get the show for the Schneider Museum was going to be a struggle given the time constraints. Brayfield contacted Bozzo at once, who appeared to sense a kindred spirit, and a fruitful relationship was established. Costs for crating, transportation and insurance, the bane of existence for artists, galleries and museums, would be the most pressing. A steering committee was formed to set specific goals. Although large foundation funds were not forthcoming, sufficient seed money came in through grants, local business donations and private contributions.

According to Markle, the exhibit will serve as a catalyst for ancillary programs with innovative ideas for community involvement at all levels. Actors' Theatre of Ashland is preparing a special production on hunger. Exhibitions with a hunger theme have been organized at galleries and museums to be seen concurrently in various communities throughout the state. At this writing, on the local level, the Grants Pass Museum of Art will be mounting a show and holding art workshops open to the public; in May the Rogue Gallery in Medford will be presenting an Oregon Invitational juried exhibit. Students of Lewis & Clark college, led by Michelle Gall, valedictorian of Ashland High School's graduating class two year ago, are

expected to visit the Hunger Show at the Schneider. She has also steered the students toward simultaneous projects of their own in Portland.

Markle described classroom activities at the public school level that have included plans for a unit on hunger in which Ashland students will plant potatoes in school gardens; at harvest time the anticipated nine tons will be donated to the Oregon Food Bank. Extra-curricular projects and tours of the Museum will focus on increased awareness of all the issues surrounding hunger, of particular importance, Markle stressed, in light of the State Legislature's passage of Senate Bill 797 authorizing a task force to address the current hunger emergency in Oregon.

It is difficult to humanize raw statistics. It is a fact that almost 40,000 people — more than half of whom are children — die every day in the world from starvation or its related effects. It is also a fact that in 1988 the Oregon Food Bank provided 480,000 people with emergency food assistance. While hunger or starvation are found in many areas of the world whos history and culture is unfamiliar to many of us, here in Oregon it is frequently found no further than around the corner.

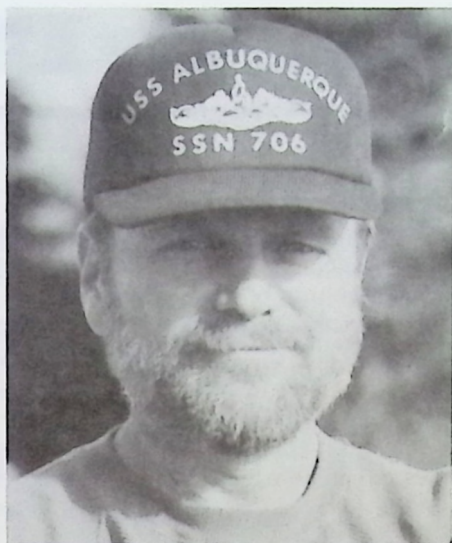
Visual arts programs like *The International Art Show for the End of World Hunger* help to bring the world into focus. An occasional documentary film can sometimes illuminate regional, national or global problems but generally has a limited audience. The explosive force of today's ideas are often captured only in five-minute television segments. Rarely is a network willing to handle as disquieting a theme as the "Lou Grant" episode that dealt with Third World hunger and which subsequently won television's Humanitas Award for its producer, Gene Reynolds, according to Brayfield. Reynolds, creator of "Mash," "Room 222," and the Ed Asner "Lou Grant"

series, among others, will be coming to Ashland to participate in a hunger-related program at SOSC organized by the Honor Society in cooperation with the Department of Communications.

Tokyo is the next stop for the show after Ashland. It then returns to the United States to complete its mission in Boston, Philadelphia and finally New York City, where many of the art works donated by the artists will be auctioned off. (For information about the *The International Art Show for the End of World Hunger* exhibit or docent tours, you may call the Schneider Museum at (503) 482-6245.)

In the catalogue, poet and art critic Peter Schjeldahl commented: "Art and hunger can occur at opposite extremes of experience, and thus contain between them the whole human spectrum. The excluded middle term is nothing less than the great mass of society that is neither privileged nor abject, the mass of people beyond fearing hunger but not so far beyond as to have much appetite for art. It is in this great middle that the political conditions for ending hunger will or will not take form... To make an admonitory, encouraging sign from the level of hunger to the level of art, across the vast, responsible middle of civilization, is the gesture of this show. It's only a gesture, but so is the wave of an arm that starts even the longest march."

A relative newcomer to Ashland, Joyce Epstein is returning to poetry and PR after too many years in insurance in southern California. She works as a volunteer at the Schneider Museum of Art and the Ashland Chamber of Commerce. She loves "chamber music, the change of seasons, warm friend, and everything about Ashland."



THOMAS ORMSBY, Editor of the *Guide* for the last seven months, has been replaced by Paul Westhelle who will assume the reigns as of the May edition. Thanks, Thomas.

Introduce A Friend To KSOR!

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the KSOR Guide to:

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Please return this to KSOR, Gina Ing,
Director of Resource Development,
1250 Siskiyou, Ashland, OR 97520

Earth Day on the

Thoughts of the south coast conjure lively images of natural beauty. The newly-adopted official Coos Bay City Song, written by Melody Caldera, is indicative, boasting of "beaches where the breakers roar... seagulls wheel and cry... green trees... the river meets the sea... sand dunes that nearly touch the sky."

Thus it's not surprising to find plenty of individuals and groups on the south coast working in unique ways to preserve our resources and to celebrate earth. The twentieth-year celebration of Earth Day this April gives those citizens the opportunity to bring to the public awareness the need for conservation of natural resources and for celebration of the earth itself. South coast artists as well as those working directly with environmental concerns are giving special effort this month towards those ends.

Writers and visual artists both are honoring the event. The Pacific Poets Club, for instance, is offering poets an opportunity to gather and share their work by sponsoring a poetry contest in April. The contest is open to members of Coos Head Writers and Pacific Poetry Club as well as members of Coos and Curry Counties. All poems submitted for the contest are to have themes regarding the issue of protecting our planet.

Local photographer/writer Elaine Rees will be making her Earth Day contribution by presenting a slide show/lecture at Southwestern Oregon Community College. As part of a SWOCC student environmental awareness project, the brown bag lunch program will be held in Eden I at noon on April 19th. The theme of her presentation will be "how *you* can make a difference" and will include suggestions for changes in personal behavior that audience members can incorporate into their lifestyles to effect a change.

Artist Peggy O'Neal of O'Neal Originals has been gracing the south coast with murals depicting this environment on local buildings. What a graphic reminder of the treasure we have! The mural in the Empire District, called *Serenity*, is a Coos Bay harbor pilot boat. Her latest work is an environmental reflection at the North Bend airport. O'Neal is planning to continue her work with a sunset mural at Pony Village Motor Lodge followed by a mural of cranberry bogs in Bandon. After that, she will be doing a wildlife series of endangered species.

The artists' emphasis on the environment for Earth Day increases public awareness, but everyone is encouraged to join the celebration by becoming personally involved. One way that everyone can help to mitigate the harm being done to our environment is to recycle. At the Bay Area's only recycling center, the Star of Hope, recycling is not only a means for environmental soundness, but it provides income and a tool for vocational training for 39 mentally retarded/developmentally disabled adults. Some of the employees work with recycling glass, some work with recycling newspaper, and others have learned the skillful craft of making finely handwoven rugs and placemats. The employees start with cotton rags, perhaps used sheets that the local motel or nursing home feels are too thin

South Coast

by Stacy Bair

A perfect spot for artists to preserve the scene, and hopefully, help preserve the place.



to put on their beds, perhaps donated clothes from local residents. Then each employee in the weaving room does his/her task: cutting, stripping, sewing, weaving until the finished product is a high-quality, color-coordinated, sturdy handwoven piece. Every day is Earth Day at the Star of Hope, but for special celebration the Star of Hope will be sponsoring a dance concert on April 22nd. Agency director Randy Anderson will be featured on a local radio talk show on April 20th, and during the month of April, the Star of Hope will be setting up their recycling booth with sandwich board displays and recycling handouts at the Pony Village Mall.

Students, too, are joining the Earth Day celebration. Head Start teacher Laurie Potts has been trying to instill in her 4- and 5-year-old students a conscious awareness that the earth is a special planet and this it is larger than what the students can see in their own backyards. One of the methods she has used is

having the children work together to make a *papier-mâché* earth. Ms. Potts and another Head Start teacher will be combining their classes for additional Earth Day programs.

Ralph Duddles, Coos County Forest Extension Agent, will also be working with children this Earth Day. The Coos Chapter of the Society of American

Foresters will be sponsoring a field day series for 6th graders from all of the county's schools. 800 children in all, the students will be learning about reforestation, fire prevention, forest products, wildlife, as well as witnessing a tree planting demonstration. The focus of the outings will be learning about different natural resources. There will also be an interpretive trail walk on the SWOCC campus and at the Pony Reservoir.

In honor of Earth Day, the Oregon Coast Peace Alliance will be holding a peace vigil at city hall on April 22nd at 8:00 p.m.

Residents of the south coast will be encouraged this month to participate in roadside clean-ups sponsored by Coos Head Food Store and South Slough Sanctuary. Although roadside clean-ups can be viewed as putting a band-aid on the problem, it is not necessarily so with this situation. Volunteers active in the clean-ups will also participate in sorting

Industries, too, offer marvelous opportunities for art, and perhaps a changing of awareness toward the ecosphere.

and recycling the trash that is picked up. After seeing how recycling is done, step-by-step, the people involved will be able to then recycle in their own homes.

Although this area often resembles a picture post card that has come to life, Curry County's landfill is full. Can one person's behavior truly make a difference? Many of the programs taking place this month for Earth Day will demonstrate that if everyone just does his or her part, it will make a difference. Protecting the earth does not mandate a drastic change; conserving resources can mean simple things like using your grocery bag twice, or putting a brick in your toilet tank, or recycling your newspaper, or turning down your hot water heater. It doesn't cost anything. Creating additional landfill facilities cost plenty. You can make a difference.

Stacy Bair is a mother of two pre-schoolers, a writer, a flute player, and an apartment complex manager.



OREGON

returns to Oregon

by David Shaw

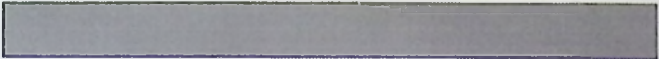
On April 27 the nationally acclaimed band *Oregon* will be in Ashland for their first southern Oregon appearance in five years. Producing an album of innovative music just about every year, this intrepid, tight-knit improvisational motor has done more to fuel the new age music world than just about any influence you could mention.

How can a group that has classical orchestral roots play hard-grooving explosive jazz? Is "world jazz acoustic fusion" just confusing jargon, or does it evoke the range and reach of this musical consortium?

Oregon is made up of four superb musicians, Ralph Towner (guitar, synthesizers, piano), Trilok Gurtu (percussion), Paul McCandless (oboe, English horn, soprano and piccolo sax) and Glen Moore (bass). The intellectual

power of the four is stunning. Their musical accomplishments extend over two decades and touch on world music from Brazil, India and Europe. They take a pastoral setting of a place within called Oregon yet display an around-the-world musical reach (something all of us Oregonians pride ourselves on doing from our remote corner of the world).

Trilok Gurtu is among the most highly sought-after percussionists, one of the causes for the scarcity of available dates for this or any *Oregon* tour. He plays regularly with the likes of John McLaughlin and has worked with Don Cherry, Jack DeJohnette and Archie Shenn. As a percussionist, he doesn't sit behind a monster drum set. Trilok's instruments are hand held, delicate, derived from more traditional music forms such as the tabla. The



rhythm he lays down is more akin to the sounds of a stream than a coal train.

A native of Bombay, Gurtu was trained in traditional Indian tabla music. Gurtu's playing is also rooted in contemporary rhythm and blues and jazz which were available in India. Influences range from Gladys Knight to Elvin Jones and the Coltrane jazz era.

Some might call these influences Cultural Imperialism, but look at the richness born of the crossing of cultural gene pools!

With Trilok at the sticks and hands, the group can move from the sounds of nature to cut loose with a "world beat" pulsation, especially on tunes like Gurtu's *Bombay Vice*. Gurtu joined *Oregon* in 1984 after the death of Collin Walcott in a terrible tour bus accident which also took the life of road manager Jo Harting.

"Collin's loss was a crushing blow to all of us," Towner recalls, "and we were very tentative about continuing. Then we played for the first time with Trilok Gurtu at a grand memorial concert in New York for Collin, and the possibilities of a new future became apparent." Walcott and Trilok had been best friends.

Towner and Moore played the clubs in Eugene and attended the University of Oregon before joining the Paul Winter Consort. Towner composed the song *Icarus*, which has become Winter's signature piece. Crowds roar when he plays the first few notes, but few know that Towner wrote it. This makes for some ironic irritation for Ralph, who as a songsmith can create more new work than most groups would know what to do with in a decade. Ralph Towner wrote seven of

the ten pieces on *Oregon's* latest album.

Towner and Winter are well known to the Southern Oregon audience. Both have performed twice at the Britt Pavilion to acclaim. And *Oregon* performed twice in the Elizabethan Theater in Ashland, most recently five years ago. The group deserves a close look at its new shape and dynamic balance.

Oregon was four-sixths of the 1970 Paul Winter Consort. McCandless described *Oregon's* early music as having a sense of a "vocal melody" in the wind instruments, using classical instruments in a forefront role like the classical guitar, oboe and English horn and employing nano percussion rather than a trap set. A whole era of "Windham Hill" recordings and "new age" music has grown from this early premise. The group's first record was released in 1970 on Vanguard records: *Music of Another Present Era*.

"We wanted to have a versatile group that was committed to playing a different concert each night," explains Ralph Towner. "Between the four of us, we play as many as 50 different instruments, and we are continually exploring new combinations of instruments and new forms of improvisation."

For those who attended the Paul Winter workshop at the Jay Cooper timber frame house on Carberry Creek three years ago, the work of opening to improvisation is at the core of this new music movement. Over a day and a half, Winter had people play together with the primary goal being not to lead but to listen, not to get into grooves, but to stay conscious and alert to our consort members.

Oregon has become new acoustic



Oregon

music's seminal band. Like so many pathblazers, they have never made the top of the Billboard list but are consistently heard at the world's major festivals. They have 16 records to their credit!

The music performed is from the past and the present. For those who take the group for granted, a new classic was produced last year on the CBS/Portrait label: *45th Parallel*. The album, recorded in Portland, Oregon, in 1988 at Spectrum Studios, includes new works by all the members and was assembled with copious time. The resultant musical panorama stretches their style rhythmically and musically.

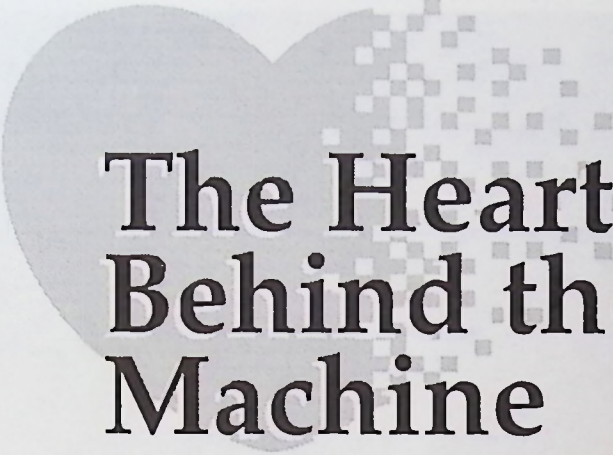
"The music that we've evolved has come about not from any idea," says

Glenn Moore, "but from getting together and influencing one another. We've become one another's greatest influences because we've listened most carefully to one another at least over the last 18 or so years, and Ralph and I for the last 28 years."

Oregon plays at Southern Oregon State College's Music Recital Hall on April 27. For tickets and more information, call (503) 488-1545.

David Shaw is a former producer of the Britt Festivals and currently runs Artbeat, a not-for-profit organization he started to fill some of the gaps in the performing arts scene in southern Oregon.

This is another article in a series on artists of unusual arts talking about what they do.



The Heart Behind the Machine

by Mark Nelson

Sound entralls me. The bell-like purity of a harmonic ringing in an empty room is sufficient music for an hour's contemplation. When I play a single melodic line on the dulcimer, I hear within me a chorus of strings, a swelling of flutes or the joyous thunder of a samba. A tiny waltz becomes a chamber piece; a reggae backbeat keeps time behind an Irish reel. When on stage, I do my best to let the audience hear all this, too, but my powers are insufficient. I have always wanted more from my own instruments.

A little over two years ago I bought an inexpensive synthesizer in order to learn something about how sounds are produced. I found I could create the sounds of instruments which have no earthly counterpart, but I had no way to perform with it. I wished I could play my dulcimer and hear these fascinating new sounds. After a year of experimentation, I am able to do just that.

No longer am I tied by the limited range of the dulcimer; I can play melodies that plumb the limits of human hearing, from the chiming of invisible birds to the sub-sonic growl of continents sliding on the Earth's core. With a touch, the sounds change; trumpets blare, xylophones rattle their skeleton dance; violent waves break on a crystal beach.

The key that unlocked all of this is a form of computer language called MIDI. Musical Instrument Digital Interface, MIDI for short, allows electronic instruments like synthesizers, samplers and computers to talk to each other. Steve Spaulding, a luthier working in Medford, fitted my dulcimer and guitar with MIDI interfaces and opened a whole new world for me. When I first got everything hooked up, I felt like a kid in a candy shop. I think I played for eight hours straight that day—I only stopped because my brain was threatening overload. Such sounds!

With my dulcimer wired up to a couple of synthesizers, I can create two and three part inventions in real time. MIDI allows the synthesizers to follow the

melody as I play it, or I can change settings and create the ominous drone of a gigantic canyon, against which lofty voices swirl while chords ring from the strings. A sequencer built into the interface records my notes, playing them back as a ground for a new melody. Each performance becomes a new journey built of sounds and texture, nuance and emotion.

At home, I can interface my guitar directly into my computer, which acts like an intelligent tape recorder. My days are spent building layer upon layer of strings,



Mark Nelson

vibes, pianos and drums. The computer lets me manipulate the music in an almost infinite variety of ways; creating orchestrations, changing voicings, making changes to this eight measures, bringing up the tempo for this section. On playback, the synthesizers perform complex melodies, contrapuntal ju-ju vamps, lush pads of pure tone; inviting me to play along on my acoustic instruments. Where once I played the dulcimer and imagined an orchestra, now I can make the orchestra dance.

So how does this fit in with my life as a folk musician? Quite well, thank you. For you see, although I am interested in folk music for its own sake, it is that indescribable essence that runs common to all music created from the heart that I love. It is not the instruments or the songs or the dances that make music; like birds, whales and angels, we are a musical species.

To me, folk music is the heart of all music that I hold dear. It's the root and the earth both; giving support and nourishment to all of the myriad forms that music takes today. No matter where the music comes from, the musical pulse is the same; one heart beats in each breast. The length of each musical phrase is similar, for there are limits to how long we can sing before we need to breathe. No matter what the language, our most basic songs must be made of easily remembered phrases so that others may join in the singing.

Lately I have spent quite a bit of my time working with kids, trying to give back some of the joy and wonder I find in music. We learn that you can make music from anything; that dumb old plastic tub can turn into a honking friction drum called a *cuiça*; take a cardboard tube and fill it with sand and you have a shaker; a bleach bottle, a stick and some fishing line makes a banjo. The point is that you have to look around you to find what you already have inside. The music is there, just waiting for you to find it.

Recently I had a conversation with a respected children's performer. She expressed no small dismay that I had become enamored with electronics; couldn't I see that it is precisely these synthetic devices that are ruining music? When I mentioned that I was developing a program to use MIDI in elementary schools, she almost walked out on me. She said that I was buying into the same mindset that drives kids away from all that is real and grounded in this world.

My reply is this: Any instrument is basically a machine designed to make

music; a tool that in the hands of an artist makes art possible. And music is the slipperiest of the arts—from nothing more than vibrations sent through still air, music works on our emotions, our bodies and our souls. I firmly believe that this brave new technology has already helped a new generation of musicians create startling, real, honest folk music. You hear it on the streets; you may even hear it on the radio; and, what is more, you can play it yourself. Whether you choose an acoustic guitar, a digital synthesizer or a shaman's drum is not important.

For me, the joy is in finding the human heat behind the machine. More and more we are becoming one people; my goal is to play music that dances to the beat of our one heart.

Mark Nelson has performed pretty much everywhere. He has recorded four albums on various labels and produced a couple of instructional videos. He often may be found working in different parts of Oregon through the Arts in Education program, fooling around with any of a dozen different instrument, or walking his dogs (not enough, according to the dogs). He performs with Wendy Karden, Karl Mansfield and Tom Freeman in the group Southern Light. Mark lives in the Applegate Valley when he is not driving somewhere.



Digital Muse

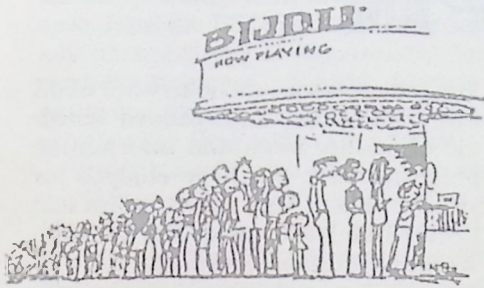
A Seminar on Musicians and Computers

The Arts Council of Southern Oregon, in cooperation with the Music Department of Southern Oregon State College, will sponsor The Digital Muse, a two-day seminar on musicians and the computer in April, 1990, on the campus of Southern Oregon State College in Ashland, Oregon. The seminar, designed for music students, music educators and the working musician, will emphasize real, practical knowledge that can be applied in a wide variety of situations.

Workshop leaders include Todd Barton, composer in residence at the Oregon Shakespearean Festival; John Mazzei, composer and performer; Waldo Thompson, owner of Sirius Productions, southern Oregon's only full-service Audio to Visual production facility; James Noxon, hardware and software designer for MIDIMIX, and James Hearon, composer and faculty member at SOSC. Additional faculty will be announced.

Throughout the first day, participants will be able to attend workshops and actually get their hands on some of the most exciting new technology to come into the music world. Sessions will cover both beginning and advanced applications, and there will be time for individual attention. In addition, representatives from computer and MIDI music firms will be on hand to demonstrate equipment. Also planned are an evening concert and a "hands-on" tour of working studios.

For registration information contact the SOSC Music Department at (503) 482-6101, or the Arts Council of Southern Oregon at (503) 799-2820, or write the Arts Council of Southern Oregon, 33 North Central, Suite 308, Medford, OR 97501.



Glory

by Thomas Ormsby

Here we have a little known story of the Civil War... the formation of a regiment of colored soldiers, part of the Massachusetts Volunteer Infantry, known as the 54th, who distinguished themselves with bravery in the face of overwhelming odds in the siege of Fort Wagner in 1863 on the Carolina shore.

Glory is the story of the formation and training of this regiment and its leader, Robert Gould Shaw, a young Yankee captain of Massachusetts abolitionist stock, aptly played by the remarkably innocent Matthew Broderick, who leads this film with a gentlemanly bearing and courage. Barely out of his youth, he takes command, newly appointed as a colonel, choosing as second in command his life long friend Cabot Forbes, portrayed by the handsome and dashing Cary Elwes, recent of *The Princess Bride* and *Lady Jane*. These two men epitomize what surely must have been the best qualities of leadership during the Civil War, but they are only part of the story. Though the two share the hope that their men can soon be part of the Union force, they experience difficulty in convincing the

chain of command to issue not only rifles to the men, but uniforms as well.

In the meantime, these men are marched, drilled and some literally whipped into shape, ultimately taking their place in the front ranks as a proud, disciplined and eager fighting force, ready to prove themselves as worthy soldiers... with the same determination, greenness, fear and courage common to all soldiers.

Morgan Freeman is the moderating gentleman among the all-colored enlisted men, appointed by Shaw to be sergeant-major. He guides his men with a hesitant hand and sure wisdom, a combination of simplicity and greatness at which Freeman excels. Denzel Washington, a nominee for this year's best supporting actor, portrays the angry young slave with very private reasons for fighting the South. Washington has had a piercing intensity ever since his days on *St. Elsewhere*, never more evident than in *Glory*. These two men have certainly earned their place as two of the most preeminent actors of our time.

Glory is brilliantly conceived and honestly delivered, with a certain military integrity and genuine wartime gallantry that evokes a sense of pride in the midst of this deplorable conflict, if only for the sake of sheer bravery itself. This is a difficult reaction to explain, especially in the light of the totally unglorious message so poignantly depicted in *Born on the Fourth of July*, a superb and first-rate film.

Nevertheless, though it wasn't even nominated, for my money, *Glory* is the best picture of the year.

Weekly film reviews can be heard on the Jefferson Daily regional news program each Friday afternoon.

Jefferson Public Radio signs on all News and Information Station for the Rogue Valley — AM

You say you haven't listened to AM radio for years. You say the very thought of AM radio makes you cringe with thoughts of boisterous announcers and poor fidelity. You say you don't even know where the AM/FM band selector is located on your stereo anymore?

Well, it's time to change all that as Jefferson Public Radio signs on a new public radio service on the AM band.

The station, whose call letters are KSJK (AM), will feature an expanded schedule of quality news and information programs that you have enjoyed for years on KSOR (and KSMF, KSBA and KSKF) like NPR's *Morning Edition*, *Weekend Edition*, *Fresh Air* and *All Things Considered* and will also include daily programs from the British Broadcasting Corporation (BBC), The Canadian Broadcasting Corporation

AM Program Schedule

M O N D A Y T H R U F R I D A Y

5:00–9:00am	Morning Edition	2:00–2:59pm	BBC World News
9:00–11:00am	Morning Edition	3:00–3:29pm	Marketplace
11:00–Noon	Monitoradio Early	3:30–3:59pm	Monitoradio
Noon–1:00pm	Studs (<i>Monday</i>)	4:00–4:59pm	Fresh Air
	Chautauqua Lecture (<i>Tuesday</i>)	5:00–6:29pm	All Things Considered
	Horizons/Crossroad (<i>Wednesday</i>)	6:30–6:59pm	Marketplace
	National Press Club (<i>Thursday</i>)	7:00–7:59pm	MacNeil–Lehrer Newshour
	Soundprint/National Native News Service/NPR's Latin File (<i>Friday</i>)	8:00–8:59pm	As It Happens
		9:00–10:59pm	Heat
		10:59pm	Sign-off
1:00–1:59pm	Fresh Air		

(CBC), and American Public Radio.

New to the program schedule will be the CBC's daily magazine *As It Happens* as well as its three-hour weekend news magazine, *Sunday Morning*; a daily hour of international news from the BBC; both morning and afternoon editions of Monitoradio; the weekday business program, *Marketplace*; and the weekday *Pacifica News*, produced by the Pacifica Foundation.

Listeners will also find the audio portion of PBS television's *MacNeil-Lehrer Newshour* every weekday at 7:00 pm. This is a service for those who cannot watch television at that hour and makes an excellent radio news program.

Other news programs include *Wha D'Ya Know* a weekly call-in comedy program produced by Wisconsin Public Radio, and *Modern Times with Larry Josephson* a Saturday evening national call-in program focusing on issues of politics, culture, the arts, and society.

KSJK will also present *Soundprint*, a half-hour documentary series which has earned countless awards for excellence in broadcast journalism, and *Horizons*, a program which examines issues facing minorities in the U.S.

The station is also planning local programming to meet the needs of the Hispanic community in the Rogue Valley. Although this programming is still on the drawing board, it will appear on KSJK in the next few months.

S A T U R D A Y

6:00-11:00am Weekend Edition
11:00-12:59 Wha D'Ya Know
1:00-1:29pm Soundprint
1:30-1:59pm Horizons
2:00-2:59pm BBC World News
3:00-3:59pm Monitoradio Weekend
4:00-5:59pm All Things Considered
6:00-7:59pm Modern Times
8:00-8:59pm All Things Considered
8:59pm Sign-off

S U N D A Y

6:00-11:00am Weekend Edition
11:00-2:00pm Sunday Morning
2:00-2:59pm BBC World News
3:00-3:59pm CarTalk
4:00-4:59pm All Things Considered
5:00-5:59pm Sound Money
6:00-6:59pm Monitoradio Weekend
7:00-7:59pm New Dimensions
8:00-8:59pm All Things Considered
8:59pm Sign-off

PROGRAMS & SPECIALS AT A GLANCE



The Chicago Symphony, heard each Sunday at 12 noon on KSOR.

A month of celebrations...

Celebrate the 20th Anniversary of **Saving the Earth**, a global production from Tokyo featuring Lee Ritenour, David Austin, Djavan and Sadao Watanabe. Ecologists, scientists and political activists will be featured throughout the world, Sunday, April 22, 9:00am-Noon on KSMF, KSKF and KSOR.

Celebrate Shakespeare's Birthday with **Everyman: Ian McKellan Celebrates** Monday, April 23 from 9:00-11:00 on KSOR.

Celebrate Easter with the Tallis Scholars. **Paul Sunday Morning**, Easter Sunday, April 23, 10:30 am on KSOR.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
10:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
10:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 News	12:00 News
12:00 Chicago Symphony	2:00 Philadelphia Orchestra	2:00 St. Paul Chamber Orchestra	2:00 St. Paul Chamber Orchestra
2:00 American Radio Company of the Air	4:00 Fresh Air	4:00 Fresh Air	4:00 Fresh Air
4:00 New Dimensions	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
6:00 The Folk Show	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
8:00 Sing Out's Songbag	9:00 Women of Spirit	9:00 Joe Frank	9:00 Vintages
9:00 Possible Musics Including Music From Hearts of Space at 11 pm	9:30 Territory of Art	10:00 Ask Dr. Science	9:30 A Tale of Two Cities
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
	10:02 Post Meridian (Jazz)		10:02 Post Meridian (Jazz)

Earth Day with
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Celebrate Passover with **Western Wind: The Passover Story** Friday, April 6 at 9:00 pm on all stations.

A Hitch-hiker's Guide to the Galaxy one of the most popular dramas in public radio history, returns to KSOR. You can follow the adventures of Arthur Dent Mondays at 9:30 pm, beginning April 2.

L'Orchestre de Paris can be heard for the first time on Jefferson Public Radio Thursdays at 2:00 pm, on all stations, beginning April 4.

The Santa Fe Chamber Music Festival returns Fridays at 9:00 pm on all stations, beginning April 13.

Monday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 News	12:00 News	12:00 News	10:30 Metropolitan Opera
2:00 Detroit Symphony	1:30 Music From Washington	1:30 Music From Washington	2:00 San Francisco Symphony
4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 American Radio Company of the Air
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 Sandy Bradley's Potluck
9:00 Le Show	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:00 Bluesstage
10:00 Ask Dr. Science	10:02 American Jazz Radio Festival	10:02 Afro Pop	10:00 The Blues
10:02 American Jazz Radio Festival	12:00 Post Meridian (Jazz)	11:00 World Beat	
12:00 Post Meridian (Jazz)			
See page 22 and 23 for complete listings of the new KSJK AM news and information service in the Rogue Valley.			

Sunday

* by date denotes composer's birthday

6:00 am Weekend Edition

National Public Radio's weekend news magazine.
Includes:

6:35 am Ski Report

7:37 am Star Date

Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

9:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF, 90.9/Klamath Falls

9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

9:00 am April 22 Saving the Earth.

This special three-hour global broadcast, celebrating the 20th anniversary of Earth Day, features music by Lee Ritenour, Patti Austin, Dave Grusin, Djavan, and Sadao Watanabe; as well as comments by scientists, ecologists and political leaders from around the world. Produced by FM Tokyo Radio and WGBH, Boston.

10:00am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

10:30 am St. Paul Sunday Morning

Local funding by Dr. Joel Tobias, Medford Thoracic Associates in Medford.

Apr 1 The Kuijken Quartet performs music by Mozart and Haydn.

Apr 8 The Chilingirian String Quartet performs music by Haydn, Tippett and Bartok.

Apr 15 In an Easter program, the Tallis Scholars perform music by Tallis, Heinrich Isaac, Sheppard, Morely, Josquin, and Byrd.

Apr 22 The Borodin Trio performs music by Haydn, Rachmaninov, and Shostakovich.

Apr 29 The Stuttgart Wind Quintet, with pianist Dennis Russell Davies, performs music by Mozart, Hindemith, Danzi, Gordon Jacob, and Ludwig Thuille.

2:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Apr 1 Michael Morgan conducts the Symphony No. 6 in D ("Le Matin") by Haydn; the Serenade in d minor for Winds, Op. 44 by Dvorak; and the Symphony No. 6 in e-flat minor, Op. 111 by Prokofiev.

Apr 8 Daniel Barenboim conducts the orchestra, Chicago Symphony Chorus and soloists in a concert version of Act Two *Parsifal* by Wagner.

Apr 15 Herbert Blomstedt conducts the Symphony No. 86 in D by Haydn; the World Premiere of the Cello Concerto by Ezra Laderman, with soloist Yo-Yo Ma; and the Symphony No. 7 in d minor, Op. 70 by Dvorak.

Apr 22 Marathon

Apr 29 Marathon

4:00 pm New Dimensions

This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission on KSOR funded by a natural foods restaurant now building in downtown Medford; Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Apr 1 Gaia: Restoring the Balance, Part One A wide-ranging discussion honoring the 20th anniversary of Earth Day, with Wendell Berry, Ralph Metzner, Peter Berg, Joe Meeker, and others.

Apr 8 Gala: Restoring the Balance: Part Two

Apr 15 The Philosophy of Wildness, with Paul Shepard In contrast to the modern technological world, there are intimations of a hidden, more primitive place somewhere deep within the human psyche. Shepard speaks of how we can recognize our kinship to other living things.

Apr 22 Return of the Goddess, with Marija Gimbuta Almost singlehandedly, through her excavations and discovery of artifacts and remnants from European cultures pre-dating Greek and Egyptian civilizations, Gimbutas has challenged both history and archaeology.

Help Wanted

- ▷ Pleasant Surroundings
- ▷ Warm Coffee
- ▷ Great Music

Phone volunteers needed
for the Spring Marathon
beginning April 16.
Call 482-6301

Apr 29 Living Your Bliss, with Wayne Dyer
Psychologist Dyer encourages us to focus on what we are for, rather than on what we are against.

5:00 pm All Things Considered

National Public Radio's award-winning nightly news magazine.

6:00 pm Star Date

Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson, the Allen Johnson Family, the Northwest Nature Shop, and Burch and Burnett of Coquille.

6:00 pm KSMF 89.1 Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9 Klamath Falls

Siskiyoo Music Hall

Classical music for your weekend evening until 2:00 am.

6:02 pm The Folk Show

Katie Thorsheim presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

Local funding provided by Patricia Seiler and Philip Stadenberg, Attorney at Law, Klamath Falls

9:00 pm Possible Musics

David Harrer and Bob Bertram present new age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space

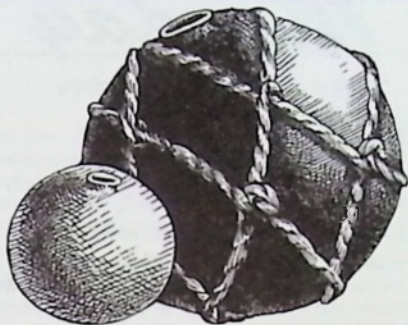
2:00 am Sign-Off

**THE
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Monday

* by date denotes composer's birthday

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes

6:50 am Local and regional news.

6:56 am Russell Sadler's Oregon Outlook

Local funding provided in part by The Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

Local funding for 7:00-7:30, KSMF, provided by Joseph Winans Furniture, Medford.

Local funding for 7:30-8:00, KSBA, provided by Coos Head Natural Food Store, North Bend.

7:00 am Ante Meridian

Keith Hently brings you classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Your host is Pat Daly.

Apr 2 BEETHOVEN: "Spring" Sonata

Apr 9 SCHUBERT: Symphony No. 2

Apr 16 Marathon

Apr 23 Marathon

Apr 30 Marathon

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

April programs to be announced.

4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy and Assistant News Director Joe Follansbee.

4:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

5:00 pm All Things Considered

Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

Local funds on KSOR by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA by Unicom, Coos Bay; Cone 9, North Bend; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

6:30 pm KSMF 89.1/Rogue Valley

KSBA, 88.5/Coos Bay

KSKF 90.9/Klamath Falls

The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding provided by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille

6:32 pm Siskiyou Music Hall

Your host is Thomas Ormsby

Apr 2 HAYDN: Piano Sonata No. 52 in E-flat

Apr 9 JACOB: Quartet for Oboe and Strings

Apr 16 Marathon

Apr 23 Marathon

Apr 30 Marathon

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9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Siskiyou Music Hall continues with classical music until 2:00 a.m.

9:00 pm April 23 Speaking for Everyman: Ian McKellan Celebrates Shakespeare's Birthday

In this two-hour special, McKellan performs scenes from Shakespeare's plays, tells the story of the playwright's life and times, and speaks about performing Shakespeare.

9:00 pm Women of Spirit

Recent scholarship reveals that the first alternative as "woman's place" was the church. If willing to renounce sexuality, women could—and did—use their talents as administrators, writers, artists, healers, reformers, peacemakers, counselors, preachers. This series of docu-dramas for Women's History Month profiles these remarkable women.

Apr 2 Love Was His Meaning Sister Julien was a religious recluse, who spent most of her life sealed in a simple cell, which was attached to St. Julian's Parish Church in Norwich, England.

9:00pm Beginning April 9 The Earthstone

In this epic musical adventure that speaks to all ages, a young sister and brother are transported to a strange world that is in the grip of an ancient life and death struggle.

Apr 9 Gracie and Charlie have an argument and are magically transported to the Desert of No Life At All.

Apr 16 Now inside the immense city on wheels, Gracie and Charlie follow a line of small, metal-skinned robots.

Apr 23 Pre-empted by Shakespeare special.

Apr 30 Having escaped from the castle, Gracie and Charlie find themselves in the Ancient Forest.

9:30pm A Hitchhiker's Guide to the Galaxy

Arthur Dent returns in this perennial favorite, produced by the BBC.

Apr 2 The story of how the Earth was destroyed by a Vogan constructor fleet.

Apr 9 Arthur Dent and his friend Ford Prefect are about to perish in hyper-space when they are taken aboard a stolen spaceship.

Apr 16 Arthur Dent and his companions travel to Magrathea, a planet where planets are made.

Apr 23 Pre-empted by Shakespeare special.

Apr 30 It is revealed to Arthur that the destruction of the world was an experiment run by mice.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian Jazz

2:00 am Sign-Off



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Tuesday

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- 5:00 am Morning Edition
6:50 am Regional news
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Regional News: 7:30, 8:30, 9:00 and 9:30 am.
plus:

- 7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

- 10:00 am - 2:00 pm First Concert
Apr 3 DVORAK: Symphony No. 7
Apr 10 MOZART: Clarinet Quintet
Apr 17 Marathon
Apr 24 Marathon



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- 12:00 n News
Headlines, weather forecast and the Calendar of the Arts.

- 2:00 pm The Saint Paul Chamber Orchestra
Conductors Christopher Hogwood, Hugh Wolff and John Adams lead this renowned chamber orchestra.

Apr 3 Andrew Litton conducts an all-Mozart program, including the Serenade No. 6 in D, K. 239, the Horn Concerto No. 2 in E-flat, K. 417, with soloist Herbert Winslow; the Serenade No. 5 in D, K. 213a, and various concert arias, with soprano Marvis Martin.

Apr 10 John Nelson conducts Ballet Music from *Idomeneo* and the Violin Concerto No. 5 in A, K. 219 by Mozart, the latter with violinist Kyoko Takezawa; the prologue and Variations for String Orchestra by Ellen Taaffe Zwillich; and the *Galanta Dances* by Kodaly.

Apr 17 Marathon

Apr 24 Marathon

- 4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts.

- 4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm

- 4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered
Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA by Unicom, Coos Bay; Cone 9, North Bend; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

- 6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

- 6:30 pm Star Date
Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall
Apr 3 BACH: Suite No. 2 for Flute and Strings
Apr 10 BEETHOVEN: Symphony No. 2
Apr 17 TCHAIKOVSKY: Symphony No. 3
Apr 24 Marathon

9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall
Siskiyou Music Hall continues until 2:00 am.

9:00 pm Joe Frank
April program titles to be announced.
10:00 pm Ask Dr. Science
Produced by the Duck's Breath Mystery Theatre.
10:02 pm Post Meridian Jazz
2:00 am Sign-off

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Wednesday

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- 5:00 am Morning Edition
6:50 am Regional News
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:
7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts
10:00 am First Concert
Apr 4 BACH: Partita No. 4
Apr 11 MARTINU: Trio in F
Apr 18 Marathon
Apr 25 Marathon
12:00 n News
Headlines, weather and the Calendar of the Arts.



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2:00 pm The St. Louis Symphony
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Leonard Slatkin.

Apr 4 Leonard Slatkin conducts the Overture to
Les Franc-juges, Op. 3 by Berlioz; the complete
ballet *Appalachian Spring* by Copland; and the
Symphony No. 2 in e minor, Op. 2 by Rachmaninov.

Apr 11 Leonard Slatkin conducts the *Rob Roy*
Overture by Berlioz; the Violin Concerto by
Hindemith with soloist Mark Peskanov; and the
Symphony No. 2 in D, Op. 73 by Brahms.

Apr 18 Marathon

Apr 25 Marathon

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in
politics, literature, entertainment and the arts.

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern
Oregon and Northern California. News, weather,
and features.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;
Drs. Johnson, Nitzberg, Morris & Collins, Southern
Oregon Family Practice Group, Ashland; Earl H.
Parrish, M.D., Medford; Computerland of Medford;
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Funding on KSBA provided by Unicom, Coos
Bay; Cone 9, North Bend; Checkerberry's Flowers
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6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily

A repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas
Smith and Richard Nelson; the Allen Johnson
family; the Northwest Nature Shop of Ashland; and
Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Apr 4 POULENC: Piano Concerto in d minor

Apr 11 DVORAK: String Quartet No. 9

Apr 18 Marathon

Apr 25 Marathon

9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Music Hall continues with classical music until 2:00 am.

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta

9:30 pm A Tale of Two Cities

A British cast performs this adaptation of Dickens' classic.

Apr 4 The Track of a Storm, Part One An imprisoned Charles Darnay watches in horror as Revolutionary justice begins to claim its victims.

Apr 11 The Track of a Storm, Part Two Lucie Manette has been standing a weary watch outside La Force Prison in the hope of catching even the briefest glimpse of her imprisoned husband, Charles.

Apr 18 The Track of a Storm, Part Three Banker Jarvis Lorry learns about Jerry Cruncher's nighttime job.

Apr 25 The Track of a Storm, Part Four Ernest Defarge doubts his wife's pure loyalty to the revolutionary cause, and begins to suspect she may be carrying out a course of personal vengeance.

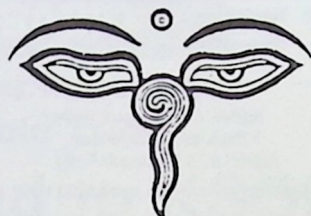
10:00pm Ask Dr. Science

10:02 pm Jazz Album Preview

A weekly look at the newest and the best in jazz.

10:45 pm Post Meridian

2:00 am Sign-Off



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Thursday

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5:00 am Morning Edition

6:50 am Regional news

6:57 am Russell Sadler

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Apr 5 CHAUSSON: Piano Quartet

Apr 12 MOZART: Symphony No. 39

Apr 19 Marathon

Apr 26 Marathon

12:00 n News

Headlines, weather, and the Calendar of the Arts.

2:00 pm L'Orchestre de Paris

Daniel Barenboim is Music Director.

Apr 5 Semyon Bychkov conducts the Symphonie Concertante for Winds in E-flat, K. 297b by Mozart; and the Symphony No. 11 ("Year 1905") by Shostakovich.

Apr 12 James Conlon conducts the Overture to *La Forza del Destino* by Verdi; *A Yellow Rose Petal* by Singleton; *Khama* by Debussy; and the Violin Concerto in D, Op. 61 by Brahms, with violinist Anne-Sophie Mutter.

Apr 19 Marathon

Apr 26 Marathon

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

4:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5/ Coos Bay

KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm.

4:30 pm The Jefferson Daily

Jefferson Public Radio's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H.

Parrish, M.D. Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA provided by Unicom, Coos Bay; Cone 9, North Bend; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

6:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

The Jefferson Daily

Repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Apr 5 BEETHOVEN: Symphony No. 6 ("Pastoral")

Apr 12 BACH: Partita No. 2

Apr 19 Marathon

Apr 26 Marathon

9:00 pm KSMF 89.1/ Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Music Hall continues with classical music until 2:00 a.m.

9:00 pm Le Show

Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm Ask Dr. Science

10:02 pm American Jazz Radio Festival

A weekly series of jazz in performance, produced by NPR.

Apr 5 To Be announced.

Apr 12 Two rare pairings from the Riverside Park Arts Festival in Manhattan features tenor saxophonists David "Fathead" Newman and Clifford Jordan; and pianists John Hicks and Kenny Barron.

Apr 19 From the New Music America Festival we hear performances by Lester Bowie's Brass Fantasy and the World Saxophone Quartet.

Apr 26 A rebroadcast of the Mingus Epitaph concert from Wolf Trap, featuring an all-star lineup of Mingus alumni.

12:00 midnight Post Meridian

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2:00 am Sign-Off

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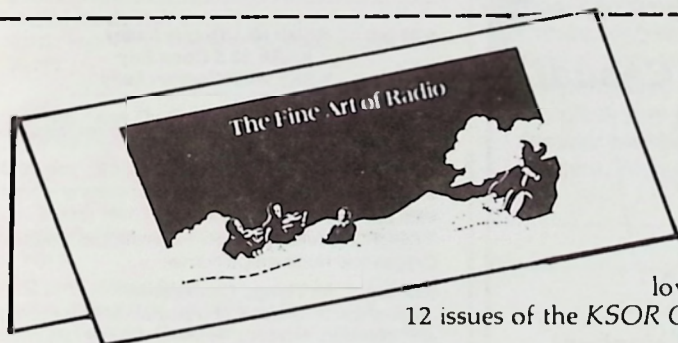
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- ☐ Regular membership/year \$30
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Friday

* by date denotes composer's birthday

5:00 am Morning Edition

6:50 am Local News

6:57 am Russell Sadler

KSMF 89.1/Rogue Valley

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KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Apr 6 BARBER: Violin Concerto

Apr 13 CHOPIN: Piano Concerto No. 1

Apr 20 Marathon

Apr 27 Marathon

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12:00 n News

Headlines, weather and the Calendar of the Arts.

1:30 pm Music from Washington

Concerts recorded in the nation's capitol.

Apr 6 Professor Peter Schikele presents "The Intimate P.D.Q. Bach," as well as some of Prof. Schikele's own compositions.

Apr 13, 20, 27 To be announced.

3:30 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA and KSKF Saturdays at 3:00 pm).

Apr 6 Les McCann, one of the most soulful pianists in jazz, shows off his gospel-influenced style.

Apr 13 Stephane Grapelli is best known as the classiest jazz violinist in the world, but he is also a fine pianist. Here he and Marian play a piano/violin version of "Pennies from heaven," and then a piano duet of "Anything Goes."

Apr 20 Stan Tracy is an accomplished jazz pianist from England. He and Marian play a scorching duet of "Cottontail."

Apr 27 Rene Rosnes plays a solo of Monk's "Four in One" and a duet with Marian of Rene's own composition "Fluer de Lis."

4:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5 Coos Bay

KSKF 90.9/Klamath Falls

Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

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Funding on KSBA provided by Unicom, Coos Bay; Cone 9, North Bend; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

6:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

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The Jefferson Daily

Repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille

6:30 pm Siskiyou Music Hall

Apr 6 BOCCHERINI: Quintet No. 24

Apr 13 BERWALD: Septet

Apr 20 Marathon

Apr 27 Marathon

9:00 pm April 6 The Western Wind: The Passover Story

The six vocalists of The Western Wind are joined by several instrumentalists for a program which tells the story of Passover through music and song. Narrated by Theodore Bikel.

9:00 pm Beginning April 13 Santa Fe Chamber Music Festival

Concerts from the 1989 Festival, produced by WFMT, Chicago.

Apr 13 Festival artists perform *Chansons Madecasses* by ravel; and the Trio in B-flat, Op. 99 by Schubert.

Apr 20 Pianists Ursula Oppens and Christopher O'Riley perform the Suite No. 2 by Rachmaninov; and the Mendelssohn Quartet performs the String Quartet in D, Op. 44, No. 1 by Mendelssohn.

Apr 27 Marathon.

**10:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls**

Siskiyou Music Hall

Music Hall continues with classical music until 2:00 am.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm Afropop Worldwide

Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

11:02 pm World Beat

Host Chris Wood presents reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

2:00 am Sign-Off

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Saturday

* by date denotes composer's birthday

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

Includes:

6:35 am Ski Report

7:37 am Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise.

Includes:

8:30 am Nature Notes with Frank Lang

9:00 am Calendar of the Arts

10:00 am Jazz Revisited

Funding for broadcast provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

(Jazz Revisited will begin at 9:00 am on April 7, and at 8:30 am on April 21)

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

10:00 am Car Talk

The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

Funding on KSMF by Ed's Associated Tire, Medford

Funding on KSBA by Trim Auto Body, North Bend; and by Second Street Foreign Car Service, Coos Bay

11:00 am Vintage Jazz with Robin Lawson

2:00 pm Four Queens Jazz Night

A series of live performances recorded in Las Vegas.

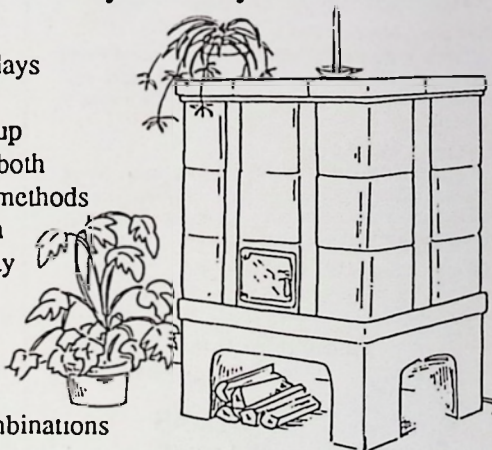
3:00 pm Marian McPartland's Piano Jazz

A repeat of Friday's broadcast.

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10:30 am Metropolitan Opera

Local funding by Sun Studs, Roseburg

Apr 7 Die Walkure by Wagner. James Levine conducts, and the cast includes Hildegard Behrens, Jessye Norman, Tatiana Troyanos, Gary Lakes, James Morris, and Kurt Moll. (This broadcast begins at 9:30 am)

Apr 14 Don Giovanni by Mozart. James Levine conducts, and the cast includes Carol Vaness, Ashley Putnam, Dawn Upshaw, Gosta Winbergh, Samuel Ramey and Matti Salminen.

Apr 21 Gotterdammerung by Wagner. James Levine conducts, and the cast includes Hildegard Behrens, Patricia Schuman, Tatiana Troyanos and Siegfried Jerusalem. (This broadcast begins at 9:00 am. This concludes the Met season. The Lyric Opera of Chicago begins in May.)

Apr 28 Marathon request program.

2:00 pm The San Francisco Symphony

Apr 7 Herbert Blomstedt conducts the Variations and Fugue on a Theme of Mozart by Reger; and the Mass in c minor by Mozart.

Apr 14 Andrew Massey conducts *Les Franc-juges* Overture by Berlioz; the Piano Concerto No. 1, Op. 11 by Chopin, with soloist Jorge Bolet; *Transports de joie* from *L'Ascension*, and *Chronochromie* by Messiaen; and *La Valse* by Ravel.

Apr 21 Marathon

Apr 28 Marathon

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

Apr 7 Studs talks with writer Eudora Welty, and with Jane Reid-Petty about her performance adaptation of Welty's story, "The Ponder Heart."

Apr 14 Steelworker Billy Crowe and mineworker Tony Kujala talk about the state of unions.

Apr 21 Studs interviews Joan Baez.

Apr 28 Mark Mathabane talks about his book, *Kaffir Boy in America*.

5:00 pm All Things Considered

6:00 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop in Ashland; and Burch and Burnett in Coquille.

6:00 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Classical music until 2:00 am

6:02 pm American Radio Company of the Air

Garrison Keillor's lively mixture of "classic" American music and his patented humor. The program will share its time slot with re-runs of A Prairie Home Companion. You can hear a repeat broadcast Sundays at 2:00 pm on all stations.

Local broadcast funded in part by Harry and David's Original Country Store

8:00 pm Sandy Bradley's Potluck

From Seattle, Sandy Bradley brings you a weekly variety show of music, comedy and fun.

9:00 pm Bluesstage

Hosted by actress/singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

Apr 7 To be announced.

Apr 14 Chicago blues legend Big Daddy Kinsey joins his sons, the Kinsey Report.

Apr 21 Joe Louis Walker, the man they call the next Robert Cray, plays his blend of blues and soul.

Apr 28 Bluesstage marathon special.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

2:00 am Sign-Off

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Director's Desk

Continued from Page 3

Several things operated to change the equation. First, the largest station's chafed at sending large sums to NPR, in part for programs they weren't broadcasting. They threatened to withdraw from NPR entirely unless something was done to solve the problem. And because NPR was fearful of losing these stations, the network capitulated and allowed them to selectively purchase various bundles of programs (such as news, or arts and performance and so forth).

Another change was the decision to take nearly half of the total federal appropriation for public radio, a sum which formerly went directly to NPR, and give that money directly to stations. Now, virtually all the federal funding for public radio goes directly to stations who can then determine at the local level whether to reinvest that money in NPR, American Public Radio, or new equipment or other purchases.

It sounds reasonable enough to many stations (although KSOR opposed the plan at the time). But what has resulted is system in which 20% of the stations in the nation receive federal funds and don't reinvest any of those funds in NPR. And, of those who do purchase NPR programs, some stations (particularly large ones) don't purchase a significant majority of the NPR programs. They just pick and choose.

It still sounds reasonably equitable. But it costs the same amount of money to produce "All Things Considered" whether one station broadcasts it or whether three hundred do. The "average" sized station, and the smaller station, now find themselves paying increasingly accelerating costs to fund the producing of NPR programs in the face of the flight of federal funds resulting from the selective purchase practices adopted by some stations.

It's a spiraling problem. As costs increase more and more stations can't pay them and that raises the costs to those stations who seek to continue to carry these programs.

Public radio could be operated less expensively if we had no NPR, no central network. But it wouldn't be the same public radio system that our listeners have grown to love, respect and depend upon. And those stations who are not NPR members still draw benefit from its presence. NPR personifies much of the best of public radio. Certainly, without an NPR, Congress might have real reservations about continuing federal support for public radio at its current levels. The nation, and all public radio stations, have an investment in a healthy central network which broadly serves most public radio stations—even if it isn't a service which is universally and uniformly utilized by all stations.

But the problem is that a declining number of stations are paying for it. And at prices that are impeding their ability to be innovative at the local level. Even if public radio is brilliant at the national level, it must remain vital and vibrant locally or it will waste away. And the money necessary to sustain strong local activity is being sapped by NPR's national costs.

Stations like KSOR, operating with potential audience of 500,000 persons, just can't pay \$125,000 per year for NPR programs and digest \$20,000 annual increases every year.

Something must be done. Like most stations, Jefferson Public Radio feels an obligation to you to maintain NPR programs on our schedule. We also know that we must do other things in other areas of our program service to maintain your interest, respect and support. And balancing both responsibilities is increasingly an impossibility.

Ronald Kramer

Director of Broadcasting

A Passage from *Impact*

by Stephen Greenleaf

Keith Tollison leaned back in his chair and tried to summon the energy to do what he had to do next, which was to see both Laura Donahue and Brenda Farnsworth within the space of the next two hours. Only months before, both prospects would have gladdened him. Now they were demoralizing reminders that the SurfAir crash had cast both women beyond his reach—the more he tried to help, the less of him they seemed to need.

Brenda had retreated to her school and son; Laura, to the task of coaxing her husband from his coma. Purposeful to them, to Tollison the weeks since the crash had been pointless and depressing. Certain that he should be doing everything that needed to be done, he spent long hours doing little but wonder why life continued to deprive him of its most coveted rewards. The only virtue of such thoughts being his increasingly virulent contempt for them, Tollison cursed himself and sighed, then grabbed his coat and left the office.

The Donahue house was high in the hills past the western edge of town, overlooking the lights of Altoona and the vineyards and apple orchards bordering the city to the north and south. Jack had built it as a showplace, stagy testimony to his talent for promotion and development. Borrowing to the hilt to finance it, he watched its worth appreciate dramatically as a series of San Francisco profiteers cast about for environments that would shield their families from the victims of the system that had yielded up their fortunes. The string of restaurants, boutiques, bodegas, and fitness centers that had accumulated along Main Street—bearing names that would have won prizes in a punsters' contest—was testimony that Altoona's transformation from sleepy village to suburban chic was practically complete. The result for the majority of Altoonans was that year by booming year, their homes earned more than they did.

Visible on the crest above, the Donahue house was long and low, shingle and stone, cantilevered from a brushy hillside, complete with swimming pool and putting green and view to the end of the valley. In the early years of his return to Altoona, Tollison had been there several times, at one or another of Jack's promotional extravaganzas. But since he never succumbed to one of the investment schemes, his presence had recently been infrequent. It was the way both he and Jack had wanted it and, since the first fumbblings of their affair, the way Laura wanted it as well.

The road narrowed. At its end was only Laura's place and forty contiguous acres Jack had acquired in the hope of subdividing them. A faded sign still advertised the dream—OAK WOOD ACRES, VIEW LOTS, A PROJECT OF DONAHUE DEVELOPMENT CORPORATION. For reasons unknown to Tollison, the project had never gotten off the ground, and the road now led only to Laura and her forty-acre yard.

From a distance the house seemed to have maintained its original flair, but after Tollison turned into the drive the signs of neglect were evident. The pool was dry; the putting green had grown to the length of rough. Weeds sprouted through the flagstone walkways; gutters brimmed with sodden leaves and sagged beneath wet weight. Moss patches soiled the roof like the droppings of large birds. One of the cars in the garage, a big Mercedes, had a FOR SALE in the window and its left rear tire was flat.

Tollison parked in the shade of a live oak, grabbed his briefcase, and hurried to the entrance and rang the bell. The ornamental plums that flanked the doorway seemed diseased and dying, of a virus that seemed to have spread to the house. He rang the bell again. Heat rose at him as though all of Altoona were on fire.

Moments later Laura Donahue, a smile on her face and a drink in her hand, tugged open the heavy door. When she saw who it was, she smiled crookedly and readied herself for a kiss. Her hair was twirled into golden twist, her lips were heavily red, her silken blouse and slacks were black and white and billowy. The greeting was the first sign in weeks that he was other than a nuisance.

"Come in, Keith," she said. "Let me fix you a drink. Still bourbon?"

"Still."

The mention of the whiskey recalled the pint they'd shared in the airport motel. As he followed Laura through the narrow foyer, he forgot the waning of her attentions and his resultant pique, and felt the familiar swell of ardor. When they rounded a corner and descended to the living room, which was sunk three steps below the entrance level and was vast, he almost tripped and fell.

As always, the room demanded awe. One wall was entirely glass, revealing the forty empty acres and the city far below. The other three wore wainscoting of rough-hewn planks that formed the backs of three long benches, deeply padded, capable of seating a platoon. The floor was oak parquet, the ceiling roughened plaster, the furnishings beige linen and brown leather.

In the year it was built, the design and decor had been the talk of the town, but that was before refugees from San Francisco began building newer and finer mansions on the adjacent hillsides. Even had that competitive migration not occurred, the impact would have dwindled. The place had simply gotten old, has somehow become a relic, even though Tollison still thought of it as the Donahues' new house.

As Laura disappeared toward the kitchen, Tollison sank to the love seat by the fireplace, enjoying the sun's farewell and soft tinkle of a familiar sonata. A moment later Laura brought him his drink and sat down in the chair across from him, curled her legs beneath her, and offered a silent toast.

"I should have come to your office," she began. "I don't like to take advantage of...us." She swirled the liquid in her glass.

"No problem," he said, as careful as he had been in the years before he knew his desire for her was reciprocated.

"But it's hard for me to go out these days," she went on. "People always want to talk about Jack. When I tell them there's no news, they look at me as though it's my fault, as if they think the doctors have been trying to call to tell me he's recovered and I haven't bothered to answer the phone." Her voice

broke, then mended itself in the succeeding pause. "It's odd what people blame you for, isn't it? It's almost always for the wrong thing."

He refused to indulge her urge to judge them. "Jack's condition hasn't changed?"

She shook her head. "They say he's stable, his vital signs are good, but he's still unconscious." Her expression took on a stricken cast. "Sometimes I think he doesn't want to come back. Sometimes I think he's happier the way he is." She paused and hugged herself, as though her husband's wounded ghost had forces its way into the room.

Tollison looked at her with what he hoped was detachment. "We haven't been alone for a long time."

Her eyes shifted toward the world outside the window, as though it harbored enemies. "I know."

"I've missed you."

"I've missed you, too."

"I keep hoping you'll need me for something, and you keep doing just fine on your own."

"I don't know if fine is quite the word for it."

There was a place he wanted to go, but he no longer knew how to get them there. As he struggled for an endearing phrase, Laura looked everywhere but at him.

"Your friend Marlene is worried about you," he managed finally. "She thinks you blame yourself for Jack's accident."

Laura opened her eyes and closed her fingers. "What on earth would give her that idea?"

"Something you said about retribution."

When there was no response, frustration made him blunt. "You didn't cause the plane crash, Laura. And neither did I."

She looked at him through a wary squint. "Are you sure?"

"For crying out loud—why are you getting mystical about this? You didn't feel guilty about us six months ago, so why feel guilty now?"

She shrugged and raised her glass. "Guilt seems to be a lot like cockroaches—it thrives no matter what you use against it."

Ashland resident Stephen Greenleaf is the author of the popular and respected John Marshall Tanner series of detective novels. His other novels include *The Ditto List* (Villard Books) and the recent *Impact* (William Morrow and Company), which focuses on airline crash litigation. In this passage from *Impact*, lawyer Keith Tollison visits his client Laura Donahue, whose husband, Jack, was severely injured in an airline crash. Complicating the case is a love affair between Keith and Laura.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

1 thru 7 Exhibits: Oregon Arts Week celebration Paintings, sculpture, art glass, and silk artwear by local artists and more. The Roaring Sea Gallery Highway 101 at Whale Cove Restaurant (503) 332-4444 **Port Orford.**

1 thru 15 Exhibit: Religious Art Exhibition
Opening reception, 2-4 pm March 4th
Public viewing dates:
Tuesdays, 11 am to 1 pm
Saturdays & Sundays, 2 to 4 pm
St. Mark's Episcopal Church
4th and Lane Streets
(916) 459-3592 **Yreka.**

1 thru 16 Exhibit: 3rd Annual Pastel Society Show A national Pastel Society invitational exhibition.
Gallery hours:
Monday thru Friday, 10 am to 6 pm
Saturday, 1 to 4 pm
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**

1 thru 21 Exhibit: Northwest Women in Art '90 An exhibit in celebration of Women's History Month.
Gallery hours:
Monday thru Friday, 10 am to 6 pm
Saturday, 1 to 6 pm
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**

1 thru 5/5 Theater: Bullshot Crummond
A spoof of low-budget, 1930s British detective movies.
Thursdays, Fridays, Saturdays at 8 pm
The Oregon Cabaret Theater
1st and Hargadine Streets
(503) 488-2902 **Ashland.**

1 thru 10/28 The Oregon Shakespeare Festival
Presentations in the Angus Bowmer Theater:
thru 10/28 - *Peer Gynt* directed by Jerry Turner
thru 7/8 - John Guare's *The House of Blue Leaves*

thru 10/27 - Shakespeare's *The Merry Wives of Windsor*

Presentations at the Black Swan:
thru 6/22 - John Olive's *The Voice of the Prairie*

For more information and free brochure write: The Oregon Shakespeare Festival Post Office Box 158 Ashland, Oregon 97520 (503) 482-4331 **Ashland.**

1 thru 1990 Exhibit: Making Tracks: The Impact of Railroad in the Rogue Valley
The Jacksonville Museum of Southern Oregon History
(503) 899-1847 **Jacksonville.**

1 thru 1990 Exhibit: HANNAH: Pioneer Potters on the Rogue
The Jacksonville Museum of Southern Oregon History
(503) 899-1847 **Jacksonville.**

1 thru 5/3 Exhibit: 10th Annual Juried Art Show Winners Works by Yvonne Knouse, Bill Sebert, and Debra Royer.
Gallery hours:
Monday thru Friday, 1 to 5 pm
The Art Gallery, Whipple Fine Arts Bldg.
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

2 Concert: Toccata and Flourishes
Sponsored by the Roseburg Community Concert Assn.
Jacoby Auditorium, 8 pm
Umpqua Community College
1140 Umpqua College Road
(503) 672-0494 **Roseburg.**

5 thru 5/25 Exhibit: The International Art Show for the End of World Hunger
Works by artists of international stature.
Museum hours:
Tuesday thru Friday, 11 am to 5 pm
Saturday, 1 to 5 pm
The Schneider Museum
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6245 **Ashland.**

6 Program: Berlin and Barduhn
Sponsored by the UCC Music Department.
Jacoby Auditorium, 8 pm
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

6 thru 27 Exhibit: Stephen Guiller, watercolors and Mary Lavey, raku pottery

Opening reception April 6th from 5-7 pm
The Rogue Gallery
40 South Bartlett
(503) 772-8118 **Medford.**

6 thru 8 Festival: The Shasta Dixieland Jazz Festival

(916) 223-6427 **Redding.**

7 Concert: The Eugene Jazz Company's *The Art of Madness*

Jacoby Auditorium, 7:30 pm
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

11 Book Review: Books and Bagels

12 noon in the UCC Library
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

16 thru 28 John Steinbeck's *Of Mice and Men* directed by Dick Marlatt.

The Linkville Players
1004 Main Street
(503) 884-6782 **Klamath Falls.**

18 and 20 The Oregon Shakespeare Festival previews

God's Country by Steven Dietz
Opens April 21 and continues thru
September 16 in the Angus Bowmer
Theater



The Stanford String Quartet appearing in concert April 7 at Southern Oregon State College

7 Concert: Stanford String Quartet, with

pianist Naomi Zaslov, 8 pm
SOSC Music Building Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6331 **Ashland.**

9 thru 13 Workshop: Stephen Guiller's *Experimental Water Media and Color Choices*

The Rogue Gallery
40 South Bartlett
(503) 772-8118 **Medford.**

For more information and free brochure write:

The Oregon Shakespeare Festival
Post Office Box 158
Ashland, Oregon 97520
(503) 482-4331 **Ashland.**

18 Concert: *Tempest*

A performance of Contemporary and Celtic Music.

Whipple Center Stage, 7:30 pm
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

19 thru 5/14 Exhibit: Florence Jacoby, watercolors, Marie Rasmussen, oil paintings, and Virginia Vogel, relief prints
Gallery hours:
Monday thru Friday, 10 am to 6 pm
Saturday, 1 to 4 pm
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**

20 thru 22 Theater: Peter Pan
A Grants Pass High School Presentation
Evening: 4/20 and 4/21 at 7 pm
Matinee: 4/22 at 2 pm
Grants Pass High School Auditorium
522 Olive Street
(503) 474-5710 **Grants Pass.**



Eda Jameson, featured in recital at Southern Oregon State College, April 22 at 3 pm.

22 Recital: Eda Jameson, pianist
Steinway Benefit Recital, 3 pm
SOSC Music Building Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6331 **Ashland.**

25 Lecture: The Explorer Series
Virginia Morell's *The Leakeys of Africa*
SOSC Stevenson Union Arena, 7:30 pm
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 488-0333 **Ashland.**

25 Book Review: Book and Breakfast
6:30 am in the Douglas County Justice Hall Cafeteria
(503) 440-4308 **Roseburg.**

27 thru 29 Theater: Peter Pan
A Grants Pass High School Presentation
Evening: 4/27 and 4/28 at 7 pm
Matinee: 4/29 at 2 pm
Grants Pass High School Auditorium
522 Olive Street
(503) 474-5710 **Grants Pass.**

28 Program: Imago Sponsored by the Umpqua Arts Center
Jacoby Auditorium, 8 pm
Umpqua Community College
1140 Umpqua College Road
(503) 672-2532 **Roseburg.**



Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts

Guide Arts Events Deadlines

June Issue: April 16

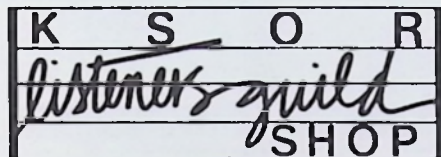
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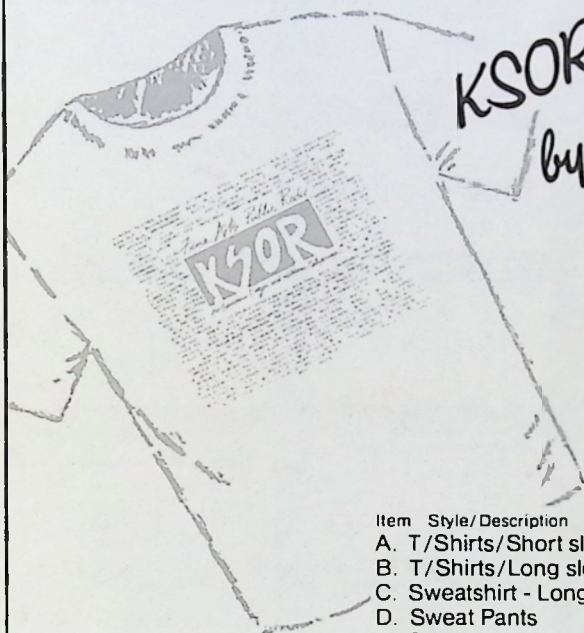
Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Mail to: KSOR Calendar of the Arts,
1250 Siskiyou, Ashland, OR 97520.



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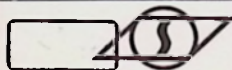
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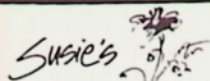
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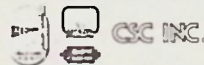
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